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**CATALOGUE**  
OF THE  
**Collection of Paintings**  
OF THE LATE  
**J. LYVERSBERG ESQ.**  
AT  
**COLOGN.**

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**T**his collection has, since many years, acquired great celebrity, we may say, all over Europe, the late J. LYVERSBERG Esq. having collected with the care and fondness of a true and enlightened amateur, in his native town, in Germany, France and the Low-Countries, the rare and precious objects, which it contains. As he spared no expence in order to enrich his collection with an accession of excellent works, it has attracted the attention of the most distinguished connoisseurs, and an exact specification of its different paintings with the indication of the names of the painters has been wished for, a long time. In presenting this catalogue to the connoisseurs and amateurs, we feel particularly obliged to remark, that the paintings mentioned in this list are to be divided properly in two principal classes, the *first* containing these of the middle ages, belonging to the christian era of national art, the *second* those of the more recent Italian, Dutch, German and French schools.

Amongst them, the ancient german paintings particularly claim the priority, as well with respect to their real value as to their rarity; for just after the storms of the French revolution, which, overturning the order of things established and maintained through centuries, dispersed the propriety of churches and cloisters, and brought the remains of ancient art to the possession of private individuals, it was only possible, during a short period, to gather such a complete stock of precious relicks, which, heretoeafter, considering the eminent distinction of the paintings, never can be got again, having been sold, and incorporated to other rich collections.

# REMARKS.




The measure is taken within the frame.

In the middle signifies the height of the paintings of a vaulted or ogive form.

Diam signifies the diameter of round paintings.

\* Paintings, on which the names of the painters are to be read.

No.	S u b j e c t s.	Painters.	Painted on	Height. feet.inches	Breadth feet.inches
1	The Lord's supper	Painter of 1163 according to the date on the painting of Israel von Meckenen in the church of Linz.	Wood.	2 11	2 1 <sup>3</sup> / <sub>4</sub>
2	Our Lord taken prisoner,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
3	" " crowned with thorns,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
4	" " before Pilate,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
5	" " 's flagellation (bearing the cross),		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
6	" " crucifixion,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
7	" " taken from the cross,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
8	" " resurrection,		"	2 11	2 1 <sup>3</sup> / <sub>4</sub>
9	The crucifixion (the central painting of an altar).	Some what more recent. Cologne School.	"	4 6	7 7 <sup>3</sup> / <sub>4</sub>
10	Our Lord's exposition		"	4 6	3 7 <sup>1</sup> / <sub>2</sub>
11	" " burial		"	4 6	3 7 <sup>1</sup> / <sub>2</sub>
12	Allegory representing the three ranks of civil life, and Christ hovering over them		"	4 3 <sup>1</sup> / <sub>2</sub>	3 1
13	The crucifixion (cen- tral painting).	Barthol. de Bruyn	"	4 3 <sup>1</sup> / <sub>4</sub>	4 8 <sup>3</sup> / <sub>4</sub>
14	The resurrection (left wing)	Cologne School. J. von Meckenen, see Nr. 1—8.	"	4 3 <sup>1</sup> / <sub>4</sub>	2 1 <sup>1</sup> / <sub>2</sub>
15	The transfiguration on mount Tabor (right wing)		"	4 3 <sup>1</sup> / <sub>4</sub>	2 1 <sup>1</sup> / <sub>2</sub>
16	The archangel Michael	H. van Eyck.	"	4 7 <sup>1</sup> / <sub>4</sub>	2 1 <sup>1</sup> / <sub>4</sub>
17	A female image, mar- ked	Lucas Cranach.	"	2 8	1 8 <sup>3</sup> / <sub>4</sub>
18	The virgin Mary among a group of maidens (central painting)	Cologne Master.	"	3 6	5 3
19	A master of the tentonic or- der, behind him Helen and Charles the Great (left wing)		"	3 6	2 4 <sup>1</sup> / <sub>2</sub>
20	St. Peter and St. Margaret (right wing)		"	3 6	2 4 <sup>1</sup> / <sub>2</sub>

No.	S u b j e c t s.	Painters.	Painted on	Height feet. inches	Breadth feet. inches
21	The crucifixion (a little house-altar with wings ending on high in ogive) in the middle.	Unknown.	Wood.	1 2	— 9 $\frac{1}{2}$
22	The derision of our Lord, marked 	Pretended to be of A. Dürer.	"	— 7	— 4 $\frac{3}{4}$
23	The image of Christ, in profile, with inscriptions . . . .	Mantegna.	"	— 10 $\frac{5}{8}$	— 7 $\frac{3}{4}$
24	Our Lord's burial . . . .	Schoreel.	"	1 8 $\frac{1}{4}$	2 —
25	The holy family . . . .	Pretended to be of v. Blefs.	"	1 6	1 3 $\frac{1}{4}$
26	Our Lord taken from the cross	Pretended to be of Owater.	"	— 11 $\frac{1}{2}$	— 7 $\frac{1}{4}$
27	" " 's burial,		"	— 11 $\frac{1}{2}$	— 7 $\frac{1}{4}$
28	" " dead on the lap of Mary under the cross,		"	— 11 $\frac{1}{2}$	— 7 $\frac{1}{4}$
29	The virgin Mary and St. Bartholomew, marked 	Cologn School.	"	4 4	2 11 $\frac{3}{4}$
30	The archangel Gabriel and St. Peter			4 4	2 11 $\frac{3}{4}$
31	The adoration of the three wise men			4 4	2 11 $\frac{3}{4}$
32	The resurrection.			4 4	2 11 $\frac{3}{4}$
33	Apocalyptic representations, the coronation of Mary. .	The same.	"	3 4	4 8
34	Virgin Mary's offering in the temple — the three wise men. Mary — near Christ.	The same.	"	4 —	5 9
35	St. Thomas puts his fingers into our Lord's side (central painting) . . . .	Lucas v. Leyden.	"	4 7	3 4 $\frac{1}{2}$
36	Mary and St. John the Evangelist (left wing)	The same.	"	4 7	1 5 $\frac{3}{4}$
37	St. Hypolit and St. Afra (right wing)			4 7	1 5 $\frac{3}{4}$
38	Adam and Eva, marked 	Lucas Cranach.	"	1 7	1 1
39	The virgin Mary between St. Ursula and St. Catharine round, above. . . .	School of Dinant.	"	1 8	1 1 $\frac{1}{2}$
40	The crucifixion (central painting) flat vaulted, above. .	Lucas v. Leyden.	"	3 5	2 6 $\frac{3}{4}$

Annunciation.

These 4 paintings belong to one altar.

Outside St. Symphorosa with her 7 sons, St. Felicitas with her 7 sons, painted gray in gray,



No.	S u b j e c t s.	Painters.	Painted on	Height		Breadth	
				feet, inches		feet, inches	
41	St. John the Baptist and St. Cecilia (left wing)	Th. van der Weyden, painted gray in 1521, on the left hand side. From right hand. Mary and St. Paul.	Wood.	3	5	1	1
42	St. Alexius and St. Agnes (right wing)			3	5	1	1
43	St. Magdalen with the balm-box . . . . .	Quintin Matsys.	"	1	2	—	9
44	The flight to Egypt. . . . .	Palmer.	"	1	3	1	9 1/2
45	The portrait of de Clevis, round, Diam. . . . .	Cologne School of Holbein.	"	—	4	—	4
46	" " " an old lady	J. van Eyck or his School.	"	—	11 1/2	—	8 7/8
47	The virgin Mary with the child with a dovelet and a Saint (the two wings connected together) . . . .	Middle ages, Dutch School.	"	1	1 3/4	—	10
48	St. Bruno receives from the pope the foundation-bull of his ecclesiastical order . .	Cologne School.	Linnen.	4	1 1/2	8	11
49	The decision of Christ. . . .	A. v. Dyck.	"	2	9	3	6
50	The mother of Rembrandt. .	Sch. of Rembr.	"	2	2 1/2	1	7
51	The portrait of an elderly man	George Geldorf	Wood.	1	9 1/4	1	2 1/4
52	" " of a young man, marked <i>G.F.</i>	The same.	"	1	3 1/2	1	10
53	Aeneas lands on the shore of Italy . . . . .	* G. de Lairese.	Linnen.	1	7 3/4	2	1 1/2
54	The temptation of St. Antony.	Per. Brughel t. j.	Wood.	—	10 3/4	—	7
55	Political conversation . . . .	Palamoses.	"	—	11 1/2	1	3 3/4
56	The holy family . . . . .	G. Geldorf.	"	4	1/2	3	11 1/4
57	The holy family, painted gray in gray, Sketches . . . . .	P. P. Rubens.	"	—	10	—	7 1/2
58	Jahel and Sisara, painted gray in gray . . . . .	* Ger. de Lairese.	Linnen.	1	3 1/4	—	10
59	Hagar expelled. . . . .	* v. d. Kerkhant.	"	1	8 1/4	2	1 1/4
60	A Shepherd's idyl . . . . .	A. v. d. Werft.	Wood.	—	11 1/4	—	8 7/8
61	An allegory, painted gray in gray . . . . .	* A. v. Venne.	"	—	11 1/2	—	9 1/8
62	The portrait of Mona Lisa, wife of Francis del Giocondo.	Leon. da Vinci.	Linnen.	2	6	1	8
63	" " " the abbess de la Rochefoucault . . .	* Gerh. Hondhorst 1638.	Wood.	2	7/8	1	9
64	St. Hieronym . . . . .	Jos. Ribera Spagnoletto.	"	2	5 1/4	2	1/4
65	Our Lord on the cross. . . .	* Govaert Elint 1649.	"	2	4	1	11
66	The virgin Mary with the child.	Hannibal Caracci.	Copper.	1	1/4	—	9

No.	S u b j e c t s.	Painters.	Painted no	Height		Breadth	
				feet. inches		feet. inches	
67	St. Antony surrounded by an- gels. . . . .	C. Maratti.	Wood.	1	7 $\frac{1}{4}$	1	2 $\frac{1}{2}$
68	Christ on the mount of Olives, oval. . . . .	Hannibal Car- racci.	Linnen.	1	4	1	$\frac{1}{2}$
69	„ on the lap of the virgin Mary, taken from the cross, round above, in the middle.	v. Dyck.	„	6	—	3	7
70	A conversation of knights . .	* G. van Lünink.	Wood.	—	11 $\frac{1}{4}$	1	3 $\frac{7}{8}$
71	A peasant . . . . .	D. Teniers.	„	—	8 $\frac{3}{4}$	—	6 $\frac{3}{4}$
72	A conversation of peasants, (side-piece to No. 70) . .	* G. van Lünink.	„	—	11 $\frac{1}{4}$	1	4
73	A monk saying his prayers .	Barbieri Guer- cino.	Linnen.	2	1	1	7
74	St. Francis in ecstasy . . .	Ital. v. Dyck.	„	2	3 $\frac{1}{4}$	1	9 $\frac{7}{8}$
75	A woman with a turkey-cock.	M. A. d. Carra- vaggio.	„	2	6 $\frac{1}{2}$	2	1 $\frac{1}{2}$
76	The virgin Mary with the child.	Barth. Scidone.	„	2	4	1	10 $\frac{1}{2}$
77	A triumphal procession of Neptune . . . . .	* Francis Frank.	Wood.	1	4 $\frac{3}{4}$	2	$\frac{1}{8}$
78	Wandering Philosophers . ;	Salvator Rosa.	Linnen.	1	3 $\frac{7}{8}$	1	$\frac{1}{2}$
79	The fratricide, Cain and Abel.	Carlo Loth.	„	4	8 $\frac{1}{2}$	3	7 $\frac{3}{4}$
80	A battle of cavalry . . . .	Palamedes.	Wood.	1	$\frac{1}{2}$	1	5 $\frac{7}{8}$
81	A skirmish of cavalry . . .	* R. Janfs.	„	—	11	1	9 $\frac{3}{4}$
82	A skirmish of cavalry . . .	* The same.	„	—	11	1	9 $\frac{3}{4}$
83	The face of the virgin Mary with one hand to be seen.	Geldorf.	„	1	8 $\frac{3}{4}$	1	4 $\frac{1}{2}$
84	„ „ „ an old woman.	Denner, 2. Man.	Linnen.	1	3 $\frac{1}{2}$	1	—
85	The virgin Mary with the child.	Procaccini.	„	3	6 $\frac{3}{4}$	3	—
86	Four faces of Moors, Studies.	A. v. Dyck.	„	1	7 $\frac{1}{2}$	2	1
87	Portrait of a man in a night- gown. . . . .	* G. Schalken.	Wood.	1	3 $\frac{1}{2}$	1	$\frac{1}{4}$
88	The flagellation of Christ . .	Hier. Franck.	„	—	10 $\frac{1}{4}$	1	2
89	A child with fruits and two monkeies . . . . .	J. Jordaens.	Linnen.	3	8 $\frac{3}{4}$	1	7
90	The adoration of the shepherds.	Manner of Rem- brandt.	„	2	7 $\frac{1}{2}$	2	1 $\frac{1}{2}$
91	The four Evangelists . . . .	J. Buecklaer.	Wood.	3	10 $\frac{1}{2}$	2	6 $\frac{1}{4}$
92	Moses smithing the rock brings forth water . . . . .	De Wette.	„	1	10 $\frac{3}{4}$	2	7 $\frac{3}{4}$
93	The cross with the virgin Mary and St. John. . . . .	* Bracklinburg 1697.	Linnen.	1	2	—	11 $\frac{1}{8}$
94	The abstinency of Scipio . .	H. Franck.	Wood.	2	3	5	1
95	A Faun with a jug . . . . .	Carlo Loth.	Linnen.	3	$\frac{3}{4}$	2	7
96	The holy family . . . . .	Th. v. Thulden.	„	2	7 $\frac{3}{4}$	2	$\frac{1}{2}$
97	A parcimonious old woman with a young man . . . .	Egbert Lyssens.	Wood.	1	6	1	3
98	An Alchymist . . . . .	Th. Wyck.	„	1	$\frac{1}{4}$	—	10
99	Venus and Amor . . . . .	Ferd. Boll.	„	1	2 $\frac{7}{8}$	—	10 $\frac{1}{8}$
100	The cathedral of Antwerp. .	* Peter v. Os.	„	2	3 $\frac{1}{4}$	3	3 $\frac{1}{4}$

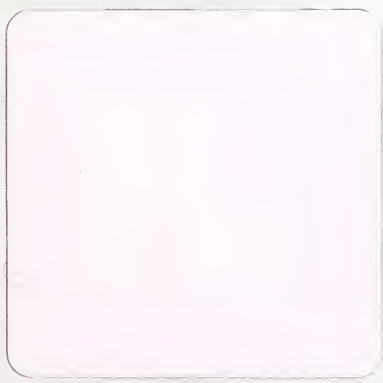
No.	Subjects	Painters.	Painted on	Height		Breadth	
				feet inches		feet inches	
01	The announcement of Christ by the shepherds . . . . .	Ab. Blommesteert	Linnen.	2	5½	3	5
02	Snuff of dogs . . . . .	Soyders.	"	1	8	2	4⅞
03	A group of cattle . . . . .	* van der Beek.	"	2	3¼	3	1⅞
04	A group of wandering cattle with shepherdess and shepherd.	* Mick. Carre.	"	2	5½	3	4
05	Orpheus among the beasts, marked <b>G. D. I.</b>	"	"	2	2½	3	4½
06	Poultry with a peacock . . .	* M. Hondelöter 1672.	"	6	—	5	4¼
07	A white horse in the water . .	Unknown.	Wood.	—	10	1	7¼
08	A pleasure garden with a castle.	van Delen.	"	—	10⅞	2	3⅞
09	Wading cattle . . . . .	* v. d. Velde	"	—	7	—	9
10	A hilly shore . . . . .	J. Polers.	"	1	⅞	1	2⅞
11	A navigation-piece, marked <b>C. M.</b>	C. v. Maddersteg.	"	1	9½	2	9½
12	A scene in a sea-port . . . .	Lögelbach.	Linen upon wood	—	11½	1	4⅞
13	A landing near a town . . . .	Sal. Ruysdael.	Wood.	1	2¾	1	10
14	A rural country . . . . .	* A. Verboom.	"	2	3¼	3	1
15	An inlet of the sea . . . . .	* J. Vernet 1740	Linnen.	2	⅞	3	1⅞
110	Rocks with waves breaking against them . . . . .	Master of Vernet.	"	2	2⅞	3	¼
117	Piazza di St. Marco at Venice.	Canale.	"	1	5¼	2	5¾
118	Canal grande . . . . .	The same.	"	1	5¼	2	5¾
119	Cattle . . . . .	* M. Hobbema.	Wood.	1	5	2	¾
120	Represents inanimate things with poultry . . . . .	* J. v. Kessel.	Copper.	—	10½	—	10½
121	A flower pot (round) Diam. .	Schalken.	Wood.	1	3	1	3
122	A horse-pond, marked <b>R. W.</b>	Ph. Wouvermann.	"	1	1¾	1	1¾
123	A house in the water . . . .	* M. Hobbema.	"	—	11	1	3¼
124	Après diner } . . . . .	"	"	—	5¾	—	10½
125	" " } . . . . .	D. Teniers.	"	—	5¾	—	10½
126	" " } . . . . .	"	"	—	7¾	—	10
127	A woman with grazing cattle.	Barth. Breenberg.	"	—	7¾	—	9¾
128	Bathing shepherdesses . . . .	The same.	"	—	7¾	—	9¾
129	The portrait of a young man.	F. Porbus.	Copper.	—	6¾	—	5⅞
130	Cattle . . . . .	* v. Klomp.	Wood.	1	1½	1	5½
131	The portrait of the	Geldorf the elder.	"	3	4	2	2½
(	Burgermeister von Lyskirchen,						
	the family, sits on the back-side.						
132	The portrait of his Lady,	The same.	"	3	4	2	2½
133	Orpheus among the beasts . .	Manner of R. Savery.	Linnen.	2	1	3	4
134	The portrait of a child in the dress of a capuchin-monk .	Unknown.	Wood.	1	6	1	2



No.	Subjects.	Painters.	Painted on	Height		Breadth	
				feet, inches		feet, inches	
135	A fortress of a mountain with galleys to be seen . . . .	Bonav. Peters.	Wood.	1	10 $\frac{1}{2}$	2	7 $\frac{1}{2}$
136	A sea-piece with savages. . .	The same.	"	1	10 $\frac{1}{2}$	2	7 $\frac{1}{2}$
137	A land-scape . . . . .	Breughel de Ve- lours.	"	1	8	2	8 $\frac{1}{2}$
138	St. Francis in prayers . . .	Barbieri Guer- cino.	Linnen.	2	4 $\frac{1}{2}$	1	10 $\frac{3}{4}$
139	Cattle with a milking Cow B. I. H. . . . .	Man. of Potter.	Wood.	1	10	2	5 $\frac{7}{8}$
140	A fishing peasant. . . . .	* Alb. Cuyp.	"	1	8 $\frac{1}{2}$	1	4 $\frac{1}{4}$
141	Our Lord with the cross (round) without frame. Diam. . .	Pottgiesser.	Linnen.	5	—	5	—
142	A village feast. . . . .	* Breughel 1629.	"	3	6	5	3
143	The separation of the Apostles.	J. Hülzmann.	"	3	7	4	10 $\frac{1}{4}$
144	Miracles of St. Antony. . .	Unknown.	"	2	6	3	6 $\frac{5}{8}$
145	St. Hieronymus and St. Antony (without frames) . . . .	Ribera Spagnol.	"	8	5 $\frac{3}{4}$	6	2 $\frac{1}{2}$
146	The edification of the temple of Salomo . . . . .	N. Hülzmann.	"	5	4 $\frac{1}{2}$	7	2 $\frac{3}{4}$
147	The adoration of the three wise men. . . . .	School of van Aacken.	"	6	6	4	11 $\frac{1}{2}$
148	The adoration of the Shepherds (without frame) . . . .	Manner of Car- ravaggio.	"	6	7	8	4

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